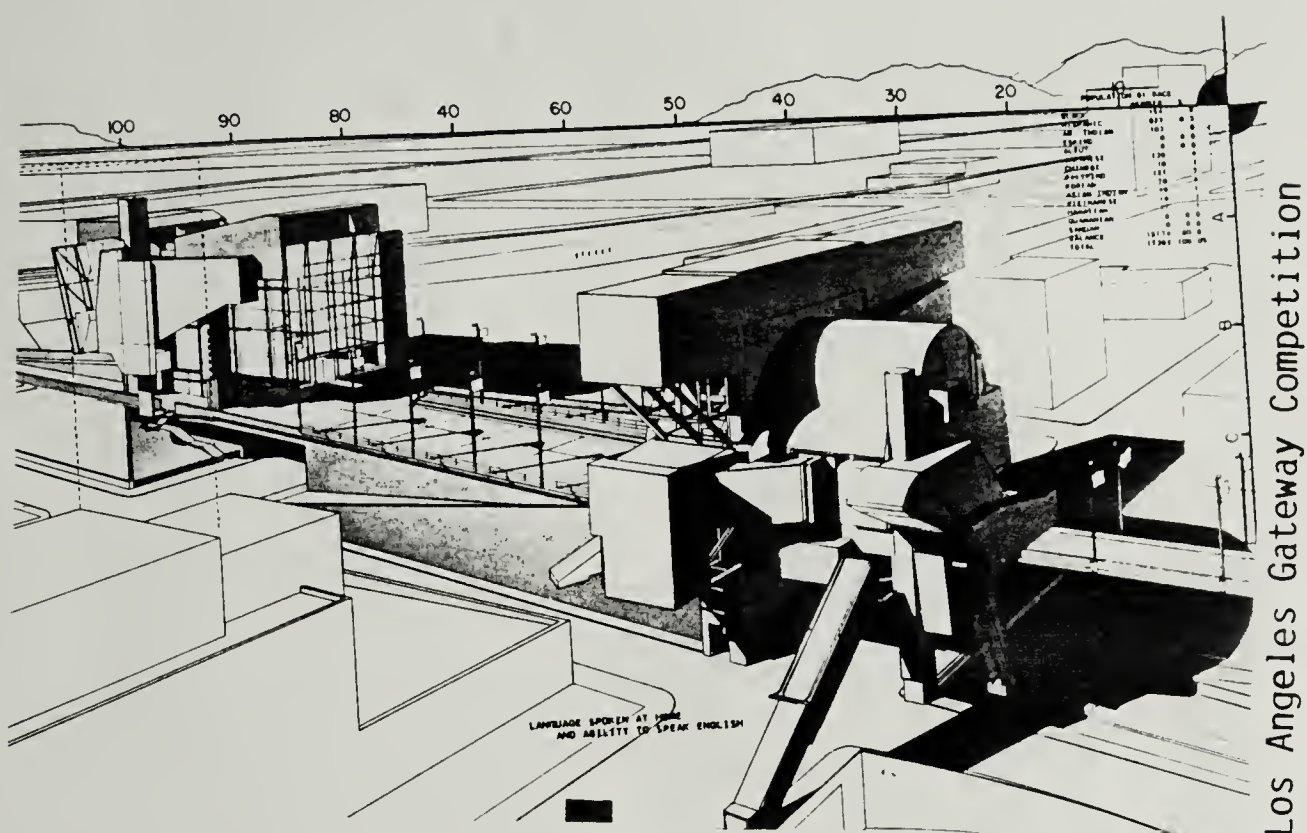


STOREFRONT for Art & Architecture

97 Kenmare Street at Lafayette, New York, NY 10012 212 431-5795



F O R I M M E D I A T E R E L E A S E

Exhibition: "TOO CLOSE: COSMOS MECHANICOOOL"
Architect: NEIL M. DENARI, COR-TEX/LOS ANGELES
Dates: November 28- December 23, 1989
Hours: Tuesday, 12-8 pm; Wednesday-Saturday, 12-6 pm

Contemporary technologies indicate we are in fast approach to an era of atomic and nuclear design, an era which may see the "riddle of technology" collapse into that of existence. This might mean a return to life, architecture on a human scale, or the replicating assemblers and thinking machines of molecular technology may ultimately threaten the life of the entire globe. As an alternative to the late 20th century fears that now accompany all prospects of radical transformation, that breed nostalgia and nostalgia's historic, recombinative forms, the works of Neil M. Denari suggest optimism and critical investigation. As Denari writes, his works persist

"in attempting to disregard the historical polarity between the natural and the artificial through a language guided by technical know-how and social speculation. The value of technology relative to its need and its status as a neutral condition prior to scientific engagement is qualified in each project and is studied alongside the actual expressiveness of the Architectural Object." And, "For COR-TEX, technology is created as a self-conscious means to organize the world as it proceeds along an entropic path."

TOO CLOSE: COSMOS MECHANICOOOL will present drawings, models, photographs and texts for three of Denari's recent projects. These are a theoretical world library; a project for the Los Angeles Gateway Competition; and a project for the Tokyo International Forum Competition, awarded 3rd prize. Born in 1957, Neil Denari is a graduate of Harvard University Graduate School of Design. His office, COR-TEX is in Los Angeles. Please call Storefront--431-5795--for additional information.

Storefront for Art & Architecture is a not-for-profit organization supported by the New York State Council on the Arts, New York City Department of Cultural Affairs, National Endowment for the Arts, foundations, corporations and individuals.

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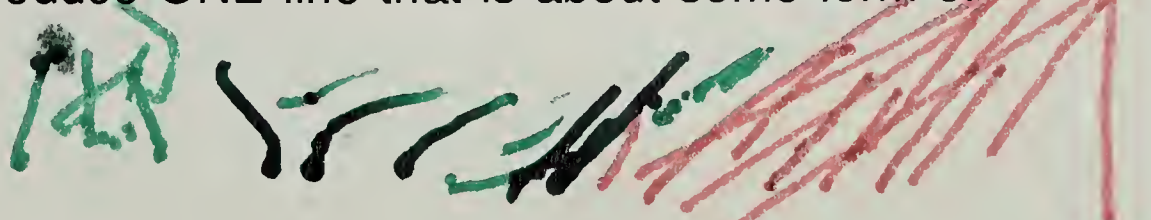
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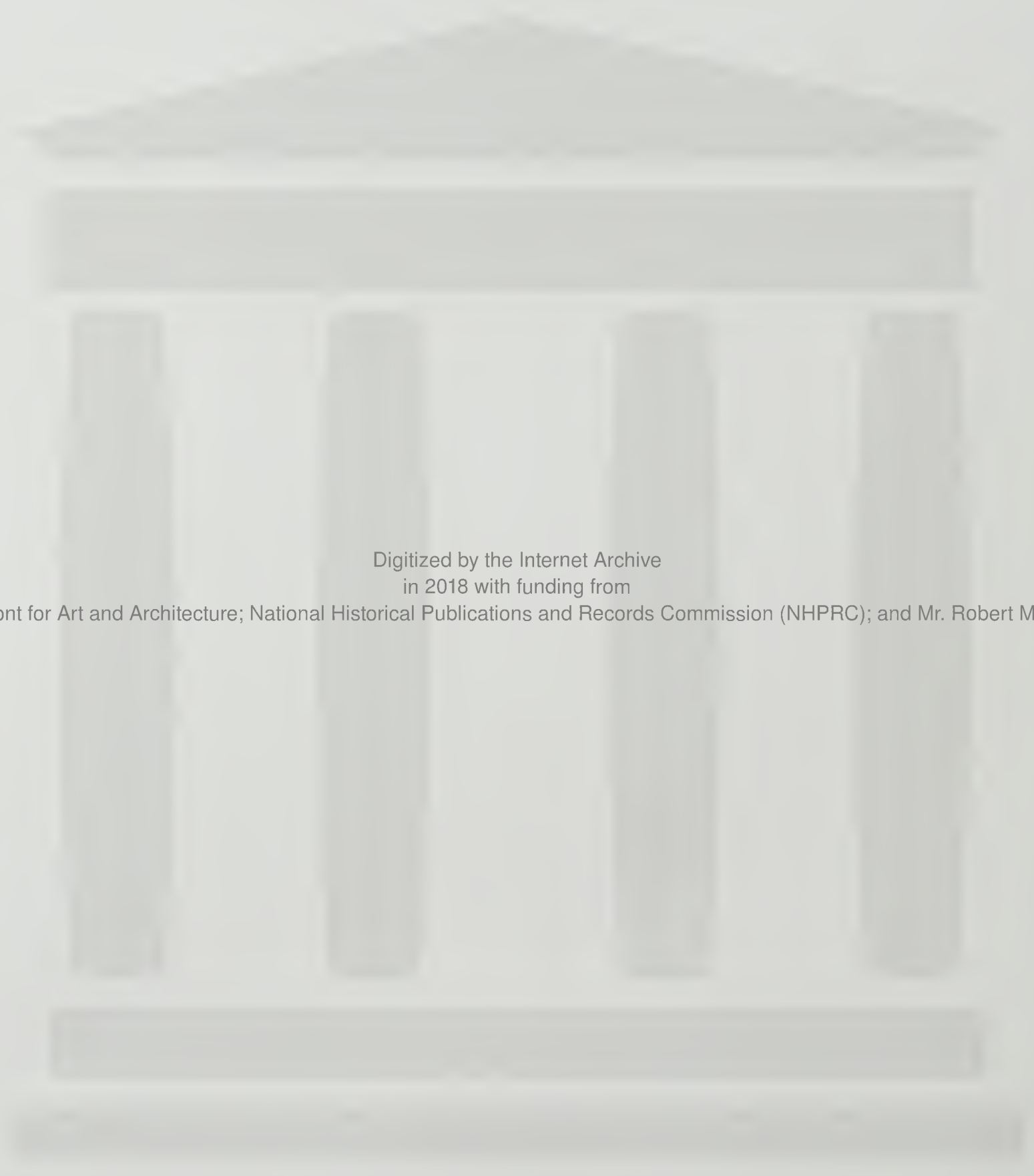
NEIL M. DENARI, ARCHITECT / LOS ANGELES
COR-TEX

MY work has attempted to understand or question the relationship of science to technology and vice-versa. How do the physical laws of the (natural) world produce a need to respond technically? Is Architecture, as a physical object, capable of rendering a response to this need and therefore capable of projecting new meanings about Universal conditions. And how are the presumed to be distinct worlds of the everyday and the scientific **dissipated** into one reality?

These projects enter willingly and optimistically, but critically, into the new symbiosis between us and the machine as a means of understanding technology as a continuous extension of our physical and psychological environment. Autonomous Technology developed for **desire** rather than for **need** mixes with Culture driven / problem solving Technology to create a system of objects which both serves and excites as a legitimate and honest reflection of our intentions to live in the world. The **value** of technology relative to its need and its status as a **neutral** condition prior to scientific or cultural engagement refers to the **essence** of the machine and its inherent vitality. This incipient state, the vibrating of a machine which is not yet there, is the beginning of each project. The Architectural Spatial Object expresses a language that is guided by technical know-how and social speculation. In this, it is the proximity of the use and legitimacy of the object to the (separate) external reading of it which projects a possible world-view of the present condition. This world-view may be considered to be both **philosophical** (and therefore using the Question as a form of inquiry) and **dogmatic** (using Technology as a certainty in order to establish the actual avenues of exploration).

In this work, technology is created as a self-conscious means to organize the world as it proceeds along an Entropic Path. The coming-to-terms-with the negative charge of the environment produces great hope for a resistance to such degradation. Artificial Intelligence, for instance, is created toward a retrograde action against Entropy, as an attempt to "learn" faster than we become ignorant. Thus, two time curves are plotted: one as decay or as the "natural" condition and one as Artificial recovery of that which is constantly being lost. At the end of any section of the graph, it is possible that one or the other lines may not actually appear on the graph. It is against this graph that the works of COR-TEX are measured, finding a way to produce ONE line that is about some form of the progress of knowledge.





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Storefront for Art and Architecture; National Historical Publications and Records Commission (NHPRC); and Mr. Robert M. Rubin

Denari's
Statement to accompany "Too Close:
Cosmos Mechanicool"

COR-TEX LO S ANGELES

The work of COR-TEX has attempted to understand or question the relationship of science to technology and vice-versa. How do the physical laws of the (natural) world produce a need to respond technically? Is Architecture, as a physical object capable of rendering a response to this need and therefore capable of projecting new meanings about Universal conditions? And how are the presumed to be distinct worlds of the everyday and the scientific dissipated into one reality?

The projects produced by COR-TEX willingly and optimistically, but critically, enter into the new symbiosis between us and the Machine as a means of understanding technology as a continuous extension of our physical and psychological environment. The works persist in attempting to disregard the historical polarity between the natural and the artificial through a language of guided by technical know-how and social speculation.

The value of technology relative to its need and its status as a neutral condition prior to scientific engagement is qualified in each project and is studied alongside the actual expressiveness of the Architectural Object. In this, it is the proximity of the use and the legitimacy of the object to the

Continued next page

KYONG - Please use COR-TEX / LOS ANGELES

as the main or largest part of the name

NEIL M. DENARI should be much smaller.

The title of the exhibit is TOO CLOSE: COSMOS MECHANICOOOL

Thanks Neil

externalized reading of it which projects a possible world view of the present condition. This world view may be considered to be both philosophical (and therefore using the question as a form of inquiry) and dogmatic (using technology as a certainty in order to establish the actual avenues of exploration).

For COR-TEX, technology is created as a self-conscious means to organize the world as it proceeds along an entropic path. The coming-to-terms with the negative charge of the environment produces great hope for a resistance to such degradation. Artificial Intelligence (the computer) is created toward a retrograde action against entropy, as an attempt to "learn" faster than we become ignorant. Thus, two time curves are plotted: one as decay or as the natural condition, and one as artificial recovery of that which is constantly being lost. At the end of any section of this graph, it is possible that one or the other line may not actually appear on the graph. It is against this graph that the works of COR-TEX are measured, finding a way to produce ONE line that is about some form of the progress of knowledge which aspires to the good.

--Neil M. Denari, November 1989

THE MECHANICAL IS AN ESSENTIAL PROCESS
WHICH INVOLVES AN ORDERLY AND ACCURATE
YET ENGAGING TRADITION OF REVEALING IN-
TENTION.

use these
not in the
we are not

THE HUMANIST EXPERIENCE IS FUNDAMENTALLY
A PHYSICAL CONFRONTATION BETWEEN AN OB-
JECT AND OUR PERCEPTIONS OF IT. THE BUIL-
DING WHICH MAKES A QUESTION OUT OF THE
PRESENT (TIME) POSITS THE MOST VISCERAL C
ONDITION OF THAT EXPERIENCE.

THE INDICTMENT OF THE MACHINE AS A MARKER OF ALIENATION IS AN ACCUSATION BASED ON THE AUTOCRACY OF TECHNOLOGY, NOT ON THE THING ITSELF.

**THE CENTER-LINE DESCRIBED BY THE MEETING
OF CULTURE AND TECHNOLOGY IS ACTUALLY T
HE PERIMETER OF THE FIELD OF ALL PLAY.**

BY STEPPING CLOSER TO THE MECHANICAL
IT IS POSSIBLE TO SEE IT AS THE MOST
ELEGANT AND FEARLESS DESCRIPTION OF
THE WORLD IN WHICH WE LIVE.

TECHNOLOGY, AND ITS INVOCATION THROUGH
THE MACHINE, IS INDELIBLY LINKED TO BUILD-
ING: THE TRUE INSTRUMENTAL ACT OF OUR
WILL TO CONTROL TECHNOLOGICAL PRODUCTION
FOR POSITIVE PURPOSES.

